

WEEKLY.]

# The Musical World.

ESTABLISHED 1836.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED; IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENOBLES WHATEVER IT EXPRESSES."—Goethe.

SUBSCRIPTION, FREE BY POST, 17/6 PER ANNUM (Payable in advance).

VOL. 67.—No. 43.

SATURDAY, OCTOBER 27, 1888.

PRICE { 3d. Unstamped.  
4d. Post Free.

## THE KARN AMERICAN ORGANS

Manufactured by D. W. KARN & CO.,  
WOODSTOCK, ONTARIO, CANADA.

The Karn Organ is a reproduction of the Pipe Organ in miniature, of pre-eminent value as an effective music exponent for the Home.

OUR AIM has not been to see how cheaply an organ can be built, BUT HOW CHEAPLY A FIRST-CLASS ORGAN can be made.

OUR CLAIM is that we are building organs, equal to, if not surpassing all others, at the very lowest reasonable prices.

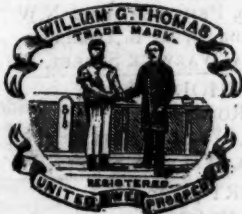
COMPARISON CHEERFULLY INVITED.

New Illustrated Catalogue and Price Lists Free of the

SOLE EUROPEAN AGENTS:

THE SCHREIBER PIANO COMPANY,  
3, NEWMAN MANSIONS, NEWMAN ST., LONDON, W.

## W. G. THOMAS'S PIANOS!!

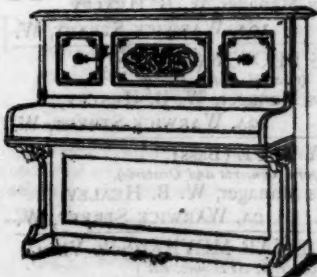


ARE the BEST and cheapest in the market. Professors and others will find an advantage by sending for the Free Illustrated lists. Splendid Iron-framed PIANOS, full-compass trichord, in Walnut Wood Cases, at popular prices. Packed FREE. Contracts taken for large quantities. Old Pianos bought for Cash, or taken in exchange.

W. G. THOMAS, Pianoforte Manufacturer,  
Gospel Oak Grove, Malden Road, Kentish Town, London, N. W.

## PIANOS. PIANOS

Harmoniums, and American Organs,  
ON THE THREE YEARS' SYSTEM



Pianos ... from 10s. 6d. per month.  
Harmoniums ... 5s. 6d. "  
American Organs ... 7s. 6d. "

Any Instrument sent home on receipt of first Instalment.

OUR UPRIGHT IRON GRAND,  
Trichord, Double Check Re-  
peater Action, Celeste Pedal,  
15s. per month.

This is a thoroughly sound and elegant Instrument, warranted in every respect.

Other Glasses equally cheap.

Write for Catalogue to

SHENSTONE, SHENSTONE & CO.,  
Steam Works: GRANGE ROAD, LEYTON, E.

Show Rooms: 70, Hackney Rd.; 37, St. Peter's St., Islington; & 29, Kennington Pk. Rd.

## Special Notices.

CRYSTAL PALACE.—FOURTH CONCERT, Saturday, November 3. Vocalist, Mdme. Alphonsine Douilly. Violin, Miss Marie Douglas. Pianoforte, Mdme. Janotha. Conductor, Mr. Joseph Manns. The programme will include—Overture, Leonore, No. 2, in C, (Beethoven); Festal Symphony, (H. Gadsby) (first time of performance); Cavatina, Jours de mon Enfant (Héroïd); Concerto for Pianoforte and Orchestra (Schumann); Five German Dances for Orchestra of Strings (Schubert) (first time of performance); Solos for Pianoforte (Chopin and Mendelssohn); Gipsy Dances from "Etienne Marcel" (Saint-Saëns).—Seats, 6d. to 2s. 6d. Admission to Palace, 2s. 6d. before 5, 1s. after.

MR. WILLIAM NICHOLL'S FIRST CHAMBER CONCERT (Third Season), PRINCES' HALL, Piccadilly, THURSDAY, November 1, at 8.30 p.m. Artists—Miss Louise Phillips, Madame Isabel Fasset, Miss Lucy Riley (violin), first appearance of the Euterpe Quartet. Messrs. W. Nicholl, Arthur Thompson, Arthur Oswald, and B. H. Grove. Conductors, Miss Mary Carmichael and Mr. F. Harold Hankins. Reserved Stalls, 7s. 6d.; stalls, 3s.; balcony, 1s.; at Chappell's, Cramer's, Stanley Lucas's, Pitt and Hatzfeld's, and at the hall.

GRESHAM HALL, Brixton.—Messrs. HANN'S CHAMBER CONCERTS (Third Series), OCT. 31, Nov. 21, Dec. 12, 1888. First Concert, Oct. 31, 8 p.m. Programme: Quartet, A minor (Schumann); quartet, Satz (posthumous) (Schubert); trio, D minor (Mendelssohn); pianoforte solos—Andante, Spianato, and Grand Polonaise (Chopin). Vocalist, Miss Marion McKenzie.

HERR WALDEMAR MEYER will give TWO GRAND CONCERTS at ST. JAMES'S HALL, on THURSDAY EVENING, NOVEMBER 22, and WEDNESDAY EVENING, DECEMBER 12. Full particulars will be duly announced.—W. B. HEALEY, 10A, Warwick Street, Regent Street, W.

DRILL HALL, BROMLEY, KENT.

MESSRS. F. LEWIS THOMAS' and W. C. HANNS' Third Annual Grand Evening Concert, Tuesday next, October 30. Artists: Miss Joyce, Miss Eleanor Rees, Mr. Edward Lloyd, Mr. Bertram, H. Salter, and Mr. Maybrick. Solo Violoncello: Mr. Wm. C. Hann. Solo Pianoforte: Mr. F. Lewis Thomas. Tickets of Strong & Sons and Collins, Bromley; and of Moody, Chislehurst Station.

LONDON SYMPHONY CONCERTS.—Mr. Henschel, conductor.—The series of the Third Season, 1888-89, will comprise 16 EVENING CONCERTS, to take place at ST. JAMES'S HALL, on the following TUESDAYS, Nov. 20, 27, Dec. 4, 11, Jan. 15, 22, 29, Feb. 5, 12, 19, and in addition (not included in the subscription) two Afternoon concerts on Wednesdays, Dec. 19 and Feb. 27. Subscription, Reserved seats for the series of 16 concerts, £2 15s. and 1£ 10s.; single tickets, 7s. 6d. and 4s.; unreserved seats, single ticket, 2s.; admission, 1s., at the usual agents.—N. Vert, 6, Cork Street, W.

ROYAL ALBERT HALL. FIRST GRAND NATIONAL CONCERT.—SCOTCH FESTIVAL, HALLOWE'EEN, Wednesday, October 31, at 7.45, Miss Josephine Simon (from San Francisco) (her first appearance), Miss Winifred Parker, Madame Belle Cole, Mr. Sims Reeves, Mr. Valentine Smith, Signor Foli. Violin, Mons. Joahanes Wolff. Organ, Mr. Churchill Sibley. Mr. William Carter's Choir. Band and Pipers of Scots Guards (by permission). 7s. 6d., 5s., 4s., 3s., 2s., 1s.

HERR L. EMIL BACH has returned to London. Letters respecting engagements for Concerts in London and the Provinces to be addressed to his Secretary, 12, Kent Terrace, Regent's Park.

HERR L. EMIL BACH has a limited number of vacancies for pupils in the higher development of Pianoforte Playing.—For terms apply to his Secretary, 12, Kent Terrace, Regent's Park.

## Professional Cards.

The subscription for a "card" space in these columns is £1. 10s. for six months, or £1 per quarter—payable in advance, including copy of the paper each week. Subscriptions should be sent to the Manager of THE MUSICAL WORLD, 138a, Strand, London, W.C.

### Conductors and Composers.

Mr. FREDERIC H. COWEN,  
73, HAMILTON TERRACE,  
ST. JOHN'S WOOD, N. W.

Mr. F. KILVINGTON HATTERSLEY,  
A.R.A.M.,  
(Professor of the Pianoforte, Composer, and Conductor),  
17, FINSBURY PARK VILLAS,  
GREEN LANES, N.

Mr. ALBERT VISETTI,  
(Professor of Singing, Composer, and Conductor),  
12, WESTBOURNE PARK TERRACE, W.

Mr. F. ST. JOHN LACY,  
(Professor of Singing, Composer, and Vocalist (Baritone)),  
FITZROY MANSION, CHARLOTTE STREET,  
FITZROY SQUARE, W.

Mr. H. MARTIN VAN LENNEP  
(Teacher of Singing, Composer, and Conductor)  
Address—7, WIMPOLE STREET,  
CAVENDISH SQUARE, W.

Mr. LOUIS N. PARKER, A.R.A.M.  
(Composer, Conductor, Lecturer),  
SHERBORNE, DORSET.

Mr. G. W. L. MARSHALL-HALL  
(Gives lessons in Composition and Dramatic Singing),  
151, RUCKLIDGE AVENUE,  
WILLESDEN JUNCTION, N.W.

### Vocalists—Sopranos.

Madame VALLERIA  
(Opera and Concerts)  
BOSWORTH HOUSE, HUSBAND'S BOSWORTH,  
RUGBY.

Miss EDITH DESMOND  
(Opera and Concerts),  
c/o NOLAN & JACKSON.

Miss KATE FLINN  
(Concerts and Oratorios),  
41, WELBECK STREET,  
CAVENDISH SQUARE, W.

Miss AGNES LARKCOM  
Has removed to  
158, PORTSDOWN ROAD, W.

Madame ISABEL GEORGE, L.R.A.M.  
(Concerts and Oratorios),  
29, ALBANY STREET, REGENT'S PARK, N.W.

### Contraltos.

Miss JOSEPHINE CRAVINO  
(Concerts and Oratorios),  
2, SEDGEMOOR VILLAS,  
Private Lessons given. CAMBERWELL, S.E.

Miss MARY E. DAKIN, R.A.M.  
(Mez. Sop.),  
31, MONMOUTH ROAD,  
BAYSWATER, LONDON, W.

Miss LENA LITTLE  
(Concerts),  
42, NORFOLK SQUARE, HYDE PARK, W.

Madame OSCAR POLLACK  
(Concerts),  
56, DUCHESS ROAD,  
EDGBASTON, BIRMINGHAM.

Miss AGNES JANSON requests that all communications respecting engagements may be sent to her new address, 36, ALBION PLACE, HYDE PARK W.; or to Mr. N. VERT, 6, CORK STREET, W.

### Tenors.

Mr. BARTON MCGUCKIN  
(Operas, Concerts, and Oratorios),  
c/o Mr. ALFRED MOUL,  
26, OLD BOND STREET, W.,  
Or, 270, ELGIN AVENUE, MAIDA VALE, W.

Mr. IVER MCKAY  
(Operas, Oratorios, and Concerts),  
1, MILNER SQUARE, LONDON, N.

Mr. SEYMOUR JACKSON  
(Concerts and Oratorios),  
OLD TRAFFORD, MANCHESTER.

Mr. PAYNE CLARKE  
(Concerts and Oratorios),  
28, DEVONSHIRE STREET, ISLINGTON, N.

Mr. J. DALGETY HENDERSON,  
GOTHIC LODGE,  
LORDSHIP LANE, S.E.

Mr. REDFERN HOLLINS,  
30, ST. STEPHEN'S AVENUE,  
SHEPHERD'S BUSH, W.

Mr. BERNARD LANE,  
40, STANLEY GARDENS, BELSIZE PARK, W.

Chevalier EDWARD SCOVEL  
(Operas, Concerts, and Oratorios),  
VILLA D'ESTE, LAKE COMO, ITALY.

Mr. W. ESMOND,  
24, UPPER MOUNT STREET, DUBLIN.

Mr. RAPHAEL GORDON  
(Operas, Concerts, and At Homes),  
c/o Signor ODOARDO BARRI,  
60, MARGARET STREET, W.,  
Or, 97, TALBOT ROAD, BAYSWATER, W.

### Baritones.

Mr. WALTER CLIFFORD  
(Oratorio, Opera, and Concerts),  
c/o N. VERT, Esq.,  
6, CORK STREET.

Mr. FREDERICK KING  
(Concerts and Oratorios),  
19, CANFIELD GARDENS, S. HAMPSTEAD.

Mr. NORRIS CROKER,  
EGREMONT, CROXTED ROAD,  
WEST DULWICH, S.E.

Mr. JOSEPH LYNDE  
(Oratorio, Opera, and Concerts),  
63, STAFFORD PLACE,  
BUCKINGHAM GATE, S.W.

Mr. ALBERT REAKES  
(Bass-Baritone, of the "London Ballad Singers,"  
Oratorios, Concerts, etc.),  
30, LANCASTER ROAD, NOTTING HILL, W.

Herr RAGNAR GREVILLIUS  
(Concerts, Oratorios, and Operas),  
70, PORTSDOWN ROAD, MAIDA VALE, W.

### Barp.

Mr. W. T. BARKER  
(Concerts, At Homes, Receptions),  
49, EBURY STREET, BELGRAVIA, S.W.

### Guitar.

Madame SIDNEY PRATTEN, Guitariste,  
Instructress to H.R.H. Princess Louise, has  
returned to town, 22A, DORSET STREET,  
PORTMAN SQUARE, W., where may be had  
her celebrated book, "Learning the Guitar  
Simplified." 10s. 6d.

### Violin.

Mr. ALLAN CAMPBELL  
(Formerly Pupil of Mr. Henry Holmes and Dr. S. S. Wesley),  
"YELBANA," 99, ANERLEY ROAD,  
Pupils visited and received. ANERLEY, S.E.

Miss FREDA MARSDEN,  
Solo Violinist (Concerts, At Homes, etc.),  
Address. c/o Mr. CHARLES WOOLHOUSE,  
81, REGENT STREET,  
LONDON, W.

Mr. LESLIE CROTTY and  
Madame GEORGINA BURNS,  
c/o Mr. ALFRED MOUL (sole agent),  
26, OLD BOND STREET, W.

The FRASER QUINTET. Misses  
Violet (Vocalist), Ida, and Ethel (Pianist, Violoncello,  
and Viola), Mabel and Stella (Violinists), play Quar-  
tets, Solos, Duets, two Pianofortes, &c. For En-  
gagements, for Concerts, "At Homes," Dinner and  
Garden Parties: 121, Adelaide Road, N.W.

MR. HEALEY'S SPECIAL LIST,  
Telegraphic Address: "HEALEY'S AGENCY," LONDON

Madame LILIAN NORDICA (Soprano)  
(Opera, Oratorio, Concerts),  
Address to

Business Manager, W. B. HEALEY,  
10A, WARWICK STREET, W.

Madame WILSON-OSMAN (A.R.A.M.)  
(Opera, Oratorio, and Concerts), (Soprano)  
Business Manager, W. B. HEALEY,  
10A, WARWICK STREET, W.

Miss FLORENCE EMERSON (Soprano)  
(Concerts, Oratorio, At Homes, Etc.)  
Business Manager, W. B. HEALEY,  
10A, WARWICK STREET, W.

Mdlle. LOUISE LABLACHE (Mez. Sop.)  
(Opera and Concerts),  
Business Manager, W. B. HEALEY,  
10A, WARWICK STREET, W.

Mdlle. HELENE HASTREITER (Contr.)  
(Opera, Oratorio and Concerts),  
Business Manager, W. B. HEALEY,  
10A, WARWICK STREET, W.

Madame BELLE COLE (Contralto)  
(Oratorio and Concerts),  
Business Manager, W. B. HEALEY,  
10A, WARWICK STREET, W.

Miss MARGUERITE HALL (Contralto)  
(Oratorio and Concerts),  
Business Manager, W. B. HEALEY,  
10A, WARWICK STREET, W.

Miss FALCONAR (Contralto),  
(Oratorio Concerts Etc.),  
24, OPPIDANS RD, PRIMROSE HILL, N.W.  
or Business Manager, W. B. HEALEY,  
10A, WARWICK STREET, W.

Mr. WILLIAM NICHOLL (Tenor),  
28, BELSIZE ROAD, N.W.,  
Or, Sole Agent, W. B. HEALEY,  
10A, WARWICK STREET, W.

Mr. JOHN PROBERT (Tenor)  
(Oratorio and Concerts),  
Business Manager W. B. HEALEY,  
10A, WARWICK STREET, W.

Mr. HENRY PHILLIPS (Tenor),  
Sole agent, W. B. HEALEY,  
10A, WARWICK STREET, W.

Mr. VAUGHAN EDWARDES (Baritone)  
(Concerts and Oratorios),  
Business Manager, W. B. HEALEY,  
10A, WARWICK STREET, W.

Mr. MULES BROWN (Baritone),  
(Oratorio and Concerts),  
Business Manager, W. B. HEALEY,  
10A, WARWICK STREET, W.

Mr. HENRY POPE (Bass)  
(Opera, Concerts and Oratorios),  
Business Manager, W. B. HEALEY,  
10A, WARWICK STREET, W.

Herr WALDEMAR MEYER (Solo Vlnst)  
(Concerts, At Homes, Etc.)  
Business Manager, W. B. HEALEY,  
10A, WARWICK STREET,  
REGENT STREET, W.



## Institutes and Colleges.

**ROYAL ACADEMY OF MUSIC.** Instituted 1822. Incorporated by Royal Charter 1830. Under the immediate patronage of The Queen and the Royal Family.

Principal—Dr. A. C. MACKENZIE  
The NEXT FORTNIGHTLY CONCERT, NOVEMBER 3.  
Metropolitan and Local Exams., 1889, Syllabus on application.  
Tenterden Street, Hanover Square. JOHN GILL, Secretary.

**ROYAL COLLEGE OF MUSIC,** Kensington Gore, London.  
Incorporated by Royal Charter, 1883.

President—H.R.H. THE PRINCE OF WALES, K.G.  
Director—SIR GEORGE GROVE, D.C.L., LL.D.  
NEXT COLLEGE CONCERT will be on NOVEMBER 1.  
The Half-Term will commence on November 7.  
Regulations and all information may be obtained of the Registrar, Mr. GEORGE WATSON, at the College CHARLES MORLEY, Hon. Sec.

**TRINITY COLLEGE, LONDON.** For MUSICAL EDUCATION and EXAMINATION, etc., and the Granting of Certificates and Diplomas in Music. Instituted 1872.

President, THE RIGHT HON. THE EARL OF ABERDEEN.

### LOCAL EXAMINATIONS IN INSTRUMENTAL AND VOCAL MUSIC.

Arrangements are being made for holding Examinations in Vocal and Instrumental Music at the following, among other, centres:—Nov. 5-10—Portsmouth, Herne Bay, St. Ives, Southampton, Dover; Nov. 12-17—Bristol, Taunton, Exeter, Chippenham, Ilminster, Cheltenham. Brecon; Nov. 19-24—Southport, Preston, Bolton, Salisbury, Bath, Hastings, Brighton, London, S.E.; Nov. 26—Dec. 1—Birmingham, Leicester, Northampton, Wolverhampton, Shrewsbury, Colchester, Yarmouth, King's Lynn, Reading; Dec. 3-8—Liverpool, Carnarvon, Manchester, Chesterfield, Weymouth, Plymouth, Maidstone; Dec. 10-15—London, Croydon, Surbiton, Rochester, Aldershot, Guildford; Dec. 17-22—Leeds, Newcastle, Stockton, Carlisle, Newark, Bedford, Hull, York, Keighley, Halifax, Swindon, Stroud. These dates are subject to alteration.

Applications for particulars and regulations should be made to the Secretary, Trinity College, London, or to the local Secretary of the centre. A complete list of the latter can be had from the College. By order of the Academic Board.  
Mandeville Place, Manchester Square, W.

**GUILD OF ORGANISTS, 35, WELLINGTON STREET, STRAND, W.C.** PATRON—THE RIGHT REV. THE LORD BISHOP OF LONDON.

Established to advance the cause of Church Music and the truest interests of its Professors.

Members of the Church of England and Ireland and the Episcopal Church of Scotland are eligible for Election.

Subscription: Professional Organists (Associates), 10s. 6d. per annum; Amateurs (Members), 15s. per annum; Life Subscription, 5 guineas.

Prospectus and further particulars may be obtained from the Hon. Sec., Dr. J. H. Lewis, Staines, Middlesex.

**MUSIC SCHOOL.—CHURCH OF ENGLAND HIGH SCHOOL** for Girls (Limited), 6, Upper Baker Street, Regent's Park.—Head Music Mistress, Miss Macrone, late Professor of Royal Academy of Music. Fee, three guineas per term. Children from 8 to 13 allowed to begin and continue for two guineas per term. Pupils not in the School may pay an entrance fee of one guinea. The fees payable in advance. Pupils wishing to join Violin Class under Mdlle. Gabrielle Vaillant, to send in their names to Miss Macrone. F. J. HOLLAND, Chairman.

**ANGLO-FRENCH SCHOOL, FOR DAUGHTERS OF GENTLEMEN,** Granville House, Hornsey Rise, London, N.—Miss NASH and Mdlle. RAYMOND, assisted by a staff of efficient Professors and Teachers, receive Pupils to board and educate. Special attention given to Music. Healthy and pleasant locality. Terms moderate. References kindly permitted to parents of pupils and to the Editor of "The Musical World."

## OUR BOYS AND GIRLS.

**PARENTS** seeking ENGLISH or FOREIGN SCHOOLS, TUTORS, or GOVERNESSES for their children, are invited to write fully to

J. F. MOON, M.C.P.,  
85, NEWMAN STREET, LONDON, W.,

Who will forward prospectuses and every requisite information, free of charge.

Particulars required are: age and sex of pupil, locality preferred (if any), and about what terms will be paid. Housekeepers, Nursery Governesses, and Companions are also recommended. Hours 11 till 3. Saturdays closed.

## SPECIAL TINNED TUBES.

FOR  
TUBULAR PNEUMATIC ORGANS.

MELLOWES & CO., LEAD PIPE WORKS, SHEFFIELD

**DRURY LANE.—AUGUSTUS HARRIS,**  
Lessee and Manager.

EVERY EVENING, at 7.30, concluding at 11.15.

A New Grand Spectacular Drama entitled,

THE ARMADA, a Romance of 1588.

By HENRY HAMILTON and AUGUSTUS HARRIS.

Box-office open daily from ten till six.

**THE ARMADA at DRURY LANE.**—Winifred Emery, Edith Bruce, Kate James, Ada Neilson, and Maud Milton; Leonard Boyne, Luigi Lablache, Edward Gardiner, Victor Stevens, A. Beaumont, Henry Loraine, S. Dawson, Mervin Dallas, Stanislaus Calhaem, B. Robbins, F. Döbel, Basil West, W. Uridge, F. Harrison, U. Winter, Fitz-Davis, W. S. Parkes, H. Denvil, F. Thomas, F. Collins, and Harry Nichols.

**THE ARMADA.**—The unanimous praise bestowed upon this historical drama and grand spectacle by the leading Press of the country is nightly endorsed by the crowded audience which fill Drury Lane Theatre at each performance.

**THE ARMADA.**—It is impossible in an advertisement to give an idea of the volumes that have been written enthusiastically commending this play to the attention of the lovers of the artistic, the beautiful, and the true.

**RUSSIAN NATIONAL OPERA COMPANY.**

**THE JODRELL THEATRE** (late NOVELTY), Great Queen Street, Long Acre, W.C.—Sole Lessee, Mrs. CHURCHILL JODRELL. Manager, COL. H. J. SARGENT.—TO-NIGHT, and every Night next week, Rubinstein's Opera, THE DEMON. Monday, Tuesday, Friday, and Saturday nights, M. WINOGRADOFF will appear as "The Demon," and on Wednesday and Thursday nights, and Saturday Afternoon, M. LUBIMOFF will appear in the same part.

**RUSSIAN NATIONAL OPERA.**—Special Afternoon Performance, SATURDAY NEXT—THE DEMON. M. LUBIMOFF in the title rôle.

## To Orchestral and Choral Societies.

**ALFRED MAPLESON,**  
47½, LEICESTER SQUARE, LONDON, W.C.

(Opposite the Alhambra).

Music Librarian and Copyist to H.M. The Queen, also the Philharmonic Society, Richter, Sarasate Concerts, &c. LENDS ON HIRE Orchestral and Vocal Music of every kind—OPERA, CONCERTS and FESTIVALS supplied.

SOLE AGENTS IN LONDON FOR

**RICHARD WEICHOULD'S TESTED (DRESDEN) VIOLIN STRINGS.**  
Which surpass all others. See Testimonials from Joachim, Carrodus, Sarasate, &c.  
**MUSIC COPYING A SPECIALITY.**

## The Musical World.

LONDON, SATURDAY, OCTOBER 27, 1888.

\* \* MSS. and Letters intended for publication must be addressed to "The Editor." Rejected MSS. cannot be returned unless accompanied by stamped directed envelope.

\* \* Advertisements and business communications generally should be addressed to the Manager (Mr. WILLIAM PEARCE), whose receipt—with the sole exception of the Proprietor's—for amounts due since August 1, 1888, will alone be recognised. Advertising, Publishing, and General Offices: 138a, Strand, London.

## Facts and Comments.

Whilst Statesmen are actively engaged in enlightening their constituents upon questions of vast moment to the future of this country, the addresses delivered during the past week at Bolton and Birmingham by Mr. Irving and Sir Arthur Sullivan agreeably remind us that the provinces are not without instruction upon matters which affect the national reputation and the social well-being of the people in no less degree than the political issues which are being debated with so much vehemence and persistency. Nor does the analogy end here; for although it is happily true that our leaders of artistic thought are not at present divided into hostile camps, and that consequently they are under no necessity to exhaust their energies in acrimonious controversy, they are nevertheless embarked upon a campaign wherein the forces arrayed against them are undoubtedly more stubborn and more difficult to overcome than those with which politicians are called

upon to grapple. To create a healthy public opinion, to remind the nation of its errors and to bestir it to a sense of its responsibilities in matters musical and dramatic—these were the aims of both speakers of the gatherings to which we have above adverted, and not alone from the position which the leaders occupy but also from the weight of their utterances, it is to be hoped and expected that the lessons which they inculcated have not fallen on deaf ears.

In the general sense just indicated the two addresses may be said to coincide, but in the methods of enforcing the principle underlying them, they are wholly dissimilar. Mr. Irving, with that exuberant eloquence which is never absent from any of his discourses, sets forth in a manner worthy of his audience and of the occasion, a panegyric of the drama, claiming, that is, to use his own significant words, for "a drama in which the arts of poetry, music, and painting blend," national recognition in the form of municipal or state subsidies. Without expressing any opinion, one way or the other, as to the expediency of such a view, it is worthy of observation how much Mr. Irving has himself accomplished upon the lines above suggested, unaided by a subvention.

Sir Arthur Sullivan, on the other hand, was far less ambitious in his pretensions. He contented himself with urging upon the public the advantages of cultivating their taste by listening to and endeavouring to appreciate music of a high standard. This is all very well as far as it goes, but is this really all that is requisite? Is it not, perhaps, to be regretted that the opportunity was not seized for pointing out the need of at least one permanent orchestra which should be available for concerts all the year round in London, and at each important provincial centre? Might it not also have been advisable to dilate upon the dearth of operatic performances in this country, a circumstance which, when we look to Germany or even to France, reflects discredit upon our boasted musical tendencies. Such preaching might not be very palatable to our national vanity, but if any good is to be effected it is useless to ignore deficiencies which are a standing reproach to a nation whose ambition it is to hold an honoured place in the world of art.

We understand that Dr. Villiers Stanford has just completed the score of a new symphony. The work will, it is said, be performed at a concert in Berlin which will be devoted entirely to Dr. Stanford's compositions.

The Report of the Stewards of the Hereford Festival, which has just been published, shows that the total receipts of the week's concerts amounted to £2,877 3s. and the expenditure to £3,582 15s., leaving a deficiency of £705 12s. The statement of attendances shows that in 1888 the gross attendance was 8592, as against 7248 in 1882, and 9224 in 1885. It cannot but be regarded as unfortunate that an enterprise of this nature which, whatever its shortcomings, was at least attempted in a spirit not less loyal and courageous than in the past, should receive only diminished support and sympathy at the hands of those in whose benefit it and its predecessors were conceived. The shortcomings referred were dealt with fully at the time of performance, nor do we propose to speak of them again. We shall but express the hope that the financial ill-fortune of the Festival of 1888 may in no wise impair the future usefulness of an institution that has fully established its claims to respect and support.

The Vienna "Gesellschaft der Musikfreunde" will give, on November 18, a performance of Handel's oratorio, "Theodora."

This work, best known to the general amateur, of course, by the air, "Angels, ever bright and fair," should be interesting to a modern audience, if only for the reason that Handel has combined in it the elements of purely religious and dramatic music—or, to put it more tersely, the Church and the Stage—than in any other of his works.

The substitution of colours for the ordinary symbols of musical notation is by no means a new idea; and a German writer, Ch. A. B. Huth, has recently published yet another proposal, which, with charming *naïveté*, he calls a "Simplified Note System." He would use to express the common triad of C major the primary colours, red, blue, and yellow. By mixing half blue and half yellow he produces green for D; with two-thirds yellow and one-third red he obtains golden orange for F. Into his further calculations it is not necessary to follow the ingenious German. We would only ask what is to be the fate of colour-blind people in the future? They certainly cannot become musicians.

It seems that the flood-tide of musical progress which, optimists would have us believe, is setting in steadily in Europe, has not so much as wetted the steps of two European thrones, those of Italy and Greece. That King Humbert is what our Parisian friends call a "mélophobe" is sad, but not fresh news; but it is still sadder to read the latest story of the King of Greece. In the course of recent wanderings the unmusical monarch found himself in the Théâtre Communal at Bologna, where "Il Matrimonio Segreto" was being played. The King had scarcely seated himself, however, before he began to show signs of disgust and *ennui*, and speedily he arose and went forth, with contempt upon his face. "Call me," he commanded, "before the ballet begins; I will not lose a single bar of that!" We are not disposed to spurn the nobly-born, and we are prepared to believe that as musical a heart may beat in a royal household as in the "royal" hall of another sort; but still it is grievous to think that there are kings amongst us who positively enjoy a ballet. Should not some courtly and accomplished musician, such as one of the noble organ-grinders whose woes we related a short time since, be sent as a missionary to the unmelodious monarchs in question?

Finding that private business in the United States would prevent Madame Nordica from arriving in time to fulfil her engagement at the Liverpool Philharmonic Society, November 6, for the performance of Gluck's "Iphigenia in Tauris," the directors have secured the services of Madame Albani.

A London correspondent of the *Allgemeine Musik Zeitung* writes in the columns of that paper an interesting article concerning the Royal Academy and the Royal College, and, after some highly eulogistic remarks on the work which is being done at the latter institution, comments more generally on the state of English music, to the following effect:—

"No doubt the English are making enormous exertions in the domain of music, and it is getting day by day more difficult for foreign musicians to get a firm footing in England. Remarkable is the susceptibility of English connoisseurs to the purity and beauty of the *swing* tone (des gesungenen tones), and this may explain the fact that for some years scarcely a single German singer has achieved that complete success here which it has been only too easily possible to achieve in Germany."

That German audiences are strangely tolerant of false intonation will be readily admitted by those English musicians who were present at Bayreuth this year, and found it hard to understand how singers like Reichmann, Wiegand, and Gillmeister, whose intonation was often shockingly false, could have won that success in the Fatherland which justified the direction in choosing them to perform in Wagner's Theatre.



Madame Patti has, it is said, promised to play Juliette to M. Edward de Reszke's Romeo in the forthcoming revival of Gounod's opera at the Grand Opera, Paris. Of course the usual crescendo of excitement has begun.

Miss Adela Duckham, aged 13 years, will be the solo violinist at Mr. Samuel de Sola's Concert at Princes' Hall on November 29.

#### WAGNER AND THE "NINETEENTH CENTURY."

SIR,—I notice that you have generously opened your columns to correspondence on the subject of that curious compilation, "The Wagner Bubble," published in this month's *Nineteenth Century*. I beg to be allowed to add a few words to the able rebuttal of Messrs. Parker and Dowdeswell. I would prefer, however, that the heading under which you class this letter—should it have the good fortune to be thought worthy of publication—should not be "Is Wagnerism a Failure?" for, apart from the hackneyed form of that phrase, I contend that it is not a question of "Wagnerism"—whatever that may be—but of Wagner. "Wagnerisms" deserve to be failures, as do all mannerisms borrowed from the style of great men. But Mr. Rowbotham deals with a much wider matter than the mere adoption of tricks of fashion set by a leader, though he does incidentally make the startling statement that Wagner has had no "influence on the common practice of the art of music," a statement which is disproved by the growing prevalence of the *leit-motiv* in the musical compositions of the present day, both in operatic and oratorio form. The article in the *Nineteenth Century*, however, goes far beyond this harmless inaccuracy. In fact I am almost tempted to regard it as a ponderous burlesque of the criticism that held good in times when Englishmen had not enjoyed the opportunities now open to them of gaining a personal acquaintance with Wagner's works.

Mr. Rowbotham talks of "ten or fifteen years ago;" his article would have had more chance of credence had it been indited then; for his chronology is singularly inverted. He elects to transpose the order of time, to regard the present from the standpoint of the past, and in the records of the past to find the chronicle of events now current. It is amusing to note the sublime innocence with which he expects that because Mr. Rowbotham states that the music of Wagner is dead and buried, therefore no man shall henceforth trouble his head to enquire whether it had really met with this sad catastrophe. We are treated to such expressions as "at this distance of time," &c., &c., as though indeed we were investigating a curious problem of ancient history; but let me tell Mr. Rowbotham, through you, that the music-drama of Richard Wagner is very much alive, as is evident not only by the brave list of performances instanced by Mr. Dowdeswell, but by the phenomenal success of this year's Bayreuth Festival.

Seventeen performances were given at Bayreuth this year, nine being of "Parsifal," and eight of "Die Meistersinger," and to meet the bare expenses—including between £3,000 and £4,000 capital outlay on electric light, &c.—it was necessary that £17,000 should be brought in by the sale of tickets. Not only was this result attained, but a profit of two or three thousand pounds was realised, and on several occasions the doors were besieged by unsuccessful applicants for seats, Madame Wagner herself having informed me that on August 12 the demand for tickets was five hundred in excess of the seating capacity of the theatre. This does not look like a burst bubble. And let it not be said that these were poor misguided "Germans" who crowded in such unprecedented numbers to Bayreuth; no, sir, twelve hundred tickets (£1 each) were sold in London alone, and many more were bought by English and Americans at Bayreuth itself. I have been at Bayreuth each year that "Parsifal" has been rendered, and I never saw there so large a concourse of my countrymen as this year.

Mr. Parker has noticed the singular unfairness of judging Wagner's poetry by an English translation; was this the only form in which Mr. Rowbotham could gain acquaintance with the poems? If so, he is the loser thereby, for the very form of metre and rhythm adopted by Wagner is that which lends itself the least to transposition to another tongue, each sentence being so short that necessarily small choice of adaptation of word to accent is left to the translator. But even if Mr. Rowbotham could not gain intimacy with the music of Wagner's words, he might at least have searched the plots and in-

cidents of the poems before condemning the poet. Who can deny to Wagner the claim of poet's rank who has seen the delightful picture of mediæval manners portrayed in "Die Meistersinger," the humour of its plot, and the masterly way in which the loveable character of Hans Sachs is drawn; the touching farewell scene between Wotan and Brünnhilde in "Die Walküre;" the tender fidelity of Kurwenal who even with his last breath pleads to his dead master Tristan, "Chide me not, my master, that I too come with thee"; and the magnificently dramatic conflict of emotions pervading the whole second act of "Parsifal?" Such are but a few instances that will at once be recognised by all who have the slightest direct knowledge of Wagner's works; were I to do this matter full justice my letter would swell into the volume of an essay.

Perhaps the most glaring indication of want of comprehension of the subject with which he deals is the passage in which Mr. Rowbotham states, in fancied opposition to Wagner, "that the recitative should be interrupted every now and then by an air is simply saying that musical utterance will travel for a time in tones but little different from those of declamatory speech; but every now and then it reaches a height of emotion, and breaks out naturally into a melodious song—the ecstasy of utterance and the best beauty for man's ear to listen to." Quite so; but what more than this does Wagner ask, and what more than this do his compositions evince? I should have thought that these words of Mr. Rowbotham's, had they not been employed by him for a directly opposite purpose, were the most scathing condemnation of the whole system of ordinary operatic construction, where the voice does not *every now and then* break out *naturally* into a melodious song, but is burdened with song after song strung together by small shreds of lifeless recitative. Once for all, "recitative" is *not* the groundwork, intentional or otherwise, of the Wagner music-drama, but "musical utterance" that travels on the lines of speech and is supported by a wealth of musical utterance in the orchestra that cannot for one moment be compared with the pause and then a chord, pause and two arpeggios of the customary recitative and its accompaniment.

Amongst other charges every musician will take exception to the flimsy assumption that owing to "musical weakness" Wagner chose "the sphere of opera-writing rather than the pure air of the concert-room, where music stands alone on its own merits." Is there any evidence of "musical weakness" exhibited in the grand strains of the "Götterdämmerung" funeral-march, the melodious overture to "Tannhäuser," or that marvel of brilliant counterpoint, the overture to "Die Meistersinger." I adduce these merely as compositions in which the ear has no assistance yielded by the eye, and as even the most devoted *laudator temporis acti* can not arraign them for lack of melody or rhythm.

But the key note to this whole attack is found in Mr. Rowbotham's words: "Had his genius been that of a true artist, he would still have continued until he had subdued the wilfulness of his thoughts and taught them to travel in that groove which the cultivated world of the time had agreed to admire as the true one." A more complete misconception of the mission of the "true artist" could not be conceived. The picture of the man of genius striving with his "wilfulness of thought"—his inspiration—and fastening it down to the Procrustean bed of the "cultivated world" were ludicrous were it not so pitiable. On whom is the "true artist" to wait until he is shown the groove in which the "cultivated world of the time" will graciously permit him to slide? And of what "time"? If the world is to have "culture" varying with the "time," who is to indoctrinate it with that culture? I had humbly thought till now that it was from men of genius that the world was to receive its enlightenment; but no, the men of culture are apparently to meet in solemn conclave and fix the canons of art from time to time, and until their fiat has gone forth let no presumptuous artist mould his thoughts anew. What should we say if this dictum were applied to science as well as to art, and we were told that Newton, Dalton and Darwin should have taught their wilful thoughts to travel in the groove which the scientific groundlings had run smooth for them?

No, sir, this most recent of attacks upon Richard Wagner has overreached itself, and even those who know as yet but little of the Master's works are not in danger of being misled by such an array of groundless charges miscalled argument.

I am, Sir,

Your obedient Servant,

Oct. 22, 1888.

WM. ASHTON ELLIS.

PROFESSOR SIR GEORGE ALEXANDER MACFARREN.  
HIS LIFE AND WORK.

A PAPER READ BEFORE THE COLLEGE OF ORGANISTS BY  
HENRY C. BANISTER.

(Continued from page 815).

Now, it will not be expected that, on this occasion I should enter in any fulness, or in any controversial way, upon so vexed and much-discussed a question as this greatly abused, and, at one time wholly discredited theory. It has received much severe handling; but has, notwithstanding, seemed to possess such vitality as to survive, even as though it were the fittest, the polemical canonade to which it has been subjected, and is, at this moment, widely, though by no means universally, accepted as a theory, both for the explanation of the phenomena of, and the educational and practical guide to actual musical structure and composition. And it must be borne in mind that whether the theory be accepted or not, the combinations and progressions which, for want of a better word, I have termed *phenomena*, in the works of the great masters, which the theory professes to explain and justify, exist; and that, moreover, in, as it would seem, too great a number to be dismissed as exceptions to rules, or vagaries of particular composers. So that it is not a question as to what is allowable in music; but of how that which is unquestioningly accepted is to be most logically accounted for, and, in addition, how it is to be expressed, for with reference to this latter point, it is well known that the theory affects notation very considerably. Unquestionably, as a result of the wide dissemination, and authoritative inculcation of this theory by a musician of such distinction as Professor Macfarren, many progressions and combinations which were formerly considered doubtful and exceptional, and were therefore timidly used, have become, I had almost said, common-places of musical-writing; and though some of these may be regarded or felt to be somewhat harsh, the majority are unhesitatingly used and listened to. The Macfarren discipleship, of more than one generation, has become so numerous, that no retreat or retrogression in this matter seems now possible, if even it were desirable. The influence of the theory has stamped certain characteristics upon the music of those who accept it to so large an extent, that it seems vain to deny that it has enlarged the range of the acknowledged, the allowed, and given rise to phases of thought in music, and musical idioms, which, at all events were unfamiliar, previously, I have heard certain applications of the theory sneered at by its being said that certain themes had been *Macfarrenised*. I have even heard it hinted that some of the originality claimed for Macfarren's own compositions has really sprung from a vigorous, unstinted application, and an abundant infusion, of his theoretical methods. With regard to the various petty sneers and criticisms which we have heard concerning him, we may do well to remember the saying of an acute writer: "A great man will always pay deference to a greater; a little man will not, because little men are ambitious, and the weaker they are the more obstinate and crooked."\* But in considering and estimating the work he has wrought as a theorist, let all acknowledgement be made if he has, in connection with theory, drawn attention to certain idioms, or whatever they may be termed, which may have the effect of extending the range of harmonic usage, whatever the theory; if he has, for instance, emphasised the consistency with good effect of the resolution of either dominant, supertonic, or tonic discords to either of one another's roots; and of the upward progression of chromatic discords, in addition to the downward progression prescribed of old. All this must be placed to his credit, and no tribute to his work would be complete without this recognition.

Leaving theory, however, and coming to rules, a very different matter, let it be remembered that rules given to students are educational and disciplinary provisions; and, moreover, that rules are—theory apart—expressions of the individual opinion and feelings of the law-giver, as to what is, firstly, good as music, or, secondly, desirable for students. Macfarren's rules are indeed numerous and stringent, and although the exceptions may ease the difficulties of the worker, they do greatly add to the burden upon his memory. Some of his terminology may with all respect be challenged, and also some of his objections to conventional terminology. I could give examples of both these assertions, but must forbear, lest a tribute to the memory of a man of such remarkable power should diverge into technical argument. I have never found myself differing from him in judge-

ment without sincerely questioning the validity of my own; and I have never, I think, spent even a short time with him in conversation without having a spirit of enquiry aroused within me, and rarely without gaining some actual knowledge, or being quickened into some fresh insight into the mysteries of our beautiful art, and its theories.

I think I must forbear further enlargement on this important topic, lest I should weary you, interesting as the discussion may be. I must also waive, with regret, any remarks upon his book on Counterpoint, which has been attacked on different grounds from his other books.

Dr. Alfred Day greatly desired to expatiate upon and unfold his theory of harmony to Mendelssohn, little doubting, perhaps, that it would commend itself to the great man, who was mathematical as well as imaginative. For this purpose, he induced Macfarren to arrange an evening's meeting and conversation on the subject. He reckoned, however, not indeed "without his host," but without his hosts' visitor. Dr. Day had proceeded in his exposition only a few minutes when Mendelssohn's countenance exhibited signs suggestive, as Macfarren told me, of a recent dose of nauseous medicine; and, to prevent unpleasant consequences, the host was compelled to interpose, and cut the disquisition short, prematurely and preemptorily. As Macfarren said to me, Mendelssohn was such an opponent of all theorising. In one of his letters he says, "Why do people talk so much about music instead of writing good music?" And Macfarren said that he could well believe the story of Mendelssohn which he had not heard till I told him, that when asked the root of the first chord in the Wedding-March, his answer was, "I don't know, and don't care." Even as his friend Sterndale Bennett, when asked to account for a certain progression, said, "I can't account account for it; let us have a cigar."

I need hardly say that no such expressions ever fell from the lips of Macfarren. "Don't know the root of that chord! Don't care! Can't account for it! Ah! then do not go up to Macfarren to be examined!"

When Macfarren's "Rudiments" had appeared, the late Dr. Gauntlett met him in a music warehouse, and, going up to him, said—"Ah! Macfarren, I have read your book; but I don't agree with you, at all." "Then you are like Christmas pudding," was the rejoinder of the supposed hard pedant and polemic. And, although his convictions on theoretical matters were deeply rooted, he did not treat with contempt the honest opinions of others. Although I have heard him speak of the binding of one book on Harmony as the best part of it; on the other, I have heard him, in a public utterance, say "Musicians whom I respect differ from me about this point of a super-tonic root." It was shallowness, evasiveness, slipshod expediency, which he despised in any dealing with so sincere an expression of truth as beautiful music.

And while, on account of this, he could be so decided in his utterances that I have heard an eminent musician say: "Macfarren is so violent," yet how simple, gentle, forbearing he was, often remaining silent when he dissented. And while he has been thought so radical, as indeed he was theoretically, his views having reference so much to the roots of chords, yet so reverentially did he cling to those structural methods whose enduringness has evidenced their soundness and solidity that he came to be thought narrow by certain modern musicians, or as he expressed it to me: "I know that they think me a rabid old Tory." And in private life, most loveable, highly estimating domestic affections, which I could illustrate by instances of, however, too personal a nature for such an occasion as this.

And how generously he liked to praise other musicians! During the last railway-journey that I took in his company, from Cambridge to London, he was talking about various musical matters and men; and, speaking of a series of papers on orchestral instruments and their use, by your esteemed secretary, Mr. Turpin,\* he said that they seemed to him about the best of the kind ever written. And, in his Musical History, he is careful and just, after treating of the organ, to add the foot-note. "These facts are drawn from the excellent writings of Dr. E. J. Hopkins, to which the reader is referred for details."

For himself, he only valued the distinction of being esteemed by his professional brethren: that he did greatly value. He implored them, as marking their friendship, not to address him by his titular

\* Landor.

\* Since published separately by Weekes & Co.



distinction, upon which I hope it is not unloyal to say, he set about as much value as upon his doctor's robes, which, he said, made him look like "first cousin to the knave of hearts." When I dedicated to him my *Fantasia* in F minor, he not only wrote of the work in terms which I must not repeat, but specially thanked me for styling him my *Friend*.

Of his ceaseless, untiring activity, one final, affecting instance must be given. On Sunday, October 30, he had a fall which shook him very much. On Monday morning, however, he dictated three letters, one of them very complicated. In an hour and a half he passed away, in harness to the end. At the last Academy dinner, in response to the toast of his health, he assured us that the truest mark of friendship would be to give him plain intimation when his health was so failing as to unfit him for the efficient discharge of his duties. Who would have had the courage or the heart? We have been spared that pain.

And now, who shall succeed him? I do not mean in any honoured position, such as the Presidency of this college, or of other societies; you and they will have to ask and answer that question. I do not mean in the Professorship in the University of Cambridge or in the Principalship of the Royal Academy of Music—I mean who is to succeed him as the all-round, universally revered Nestor and head of our profession, whose attainments and honesty, and knowledge and judgment, and high-mindedness shall win such perfect and deferential recognition from all ranks and parties. We have all been proud of him, we are proud of our countrymen, and we feel proud of a profession which has been ennobled by having enrolled among its numbers, one who has laboured, harder than any of us, perhaps, with such dignified persistence, and such indomitable energy, for our persistent dignity, in such wise as may well stimulate our energies to a correspondingly indomitable vigour. His example remains to us. We may not emulate, with any hope of attainment his almost Machiavellian memory, his—I had almost said Crichton-like culture; but we may all emulate—and this is the lesson which his example furnishes to students—his single-minded directness of aim, his perseverance, his unflagging industry; and that, moreover, with the certain assurance that honest work, thoughtful work, with no scamping, and none of what he called "dissolute" evasion of difficulties, but resolute encounter, must have its reward: must issue in a natural result of such working causes. I heard him say, once: "Trouble is not a word in my vocabulary." Of course toil, work, labour, fatigue: all these he knew, and you must know if you are to win any prize. But not *trouble*, as something to be shirked, or minimised. And while I repeat the question which I cannot answer, who is to succeed him, as the all-round musician? all here, especially the younger generation, may say, each one—I will. I may not ever succeed him, in that fashion; but, coming after him, I will succeed like him, in his fashion, by a stainless course of devotedness to the highest in art, never swerving from the path of unsullied purity of motive, aim, and endeavour.

## PROVINCIAL.

### BISHOP'S STORTFORD.

A highly successful Evening Concert was given in the Great Hall, on Tuesday, Oct. 16, the vocalists being Madame Clara West, Miss Lottie West, Mr. Joseph Heald, and Mr. James Bayne, solo violinist, Miss Kate Chaplin, solo clarinet, Mr. H. Philpot, accompanist, Mr. Philip Sharpe. A large audience testified their approval of the programme, which was carried out by these artists in a way quite worthy of their reputations.

### MANCHESTER, October 23.

On Thursday last at the Gentlemen's Concert Hall, Mr. Max Meyer gave a chamber concert which though hardly in any part of it remarkable, was of considerable and sustained interest. Mr. Meyer is an esteemed pianoforte teacher here, and the artists who assisted him are well known to Manchester concert-goers. Of his playing we may say that it is impossible not to admire its extreme conscientiousness, and he often shows a grasp of the composer's meaning which we have failed to mark in more pretentious performances. But unfortunately he has so small a hand that he is compelled to adopt a special manipulation for certain passages; and it is to this physical effect that we attribute his excessive use of the forearm, which too often results in the production of an unpleasantly harsh and unsympa-

thetic tone. The instrumental portions of the programme consisted of Brahms' Sonata in E minor for pianoforte and violoncello, op. 38, a fine work, though with a tendency to diffuseness and involvement in the first movement, Beethoven's G major Sonata for pianoforte and violin, op. 96, and a very brilliant Trio in F major by Saint-Saëns. The violoncello part in these was taken by Mr. Carl Fuchs, an artist whom we have praised more than once in these columns. On the present occasion there was a roughness about his tone which we have not noticed before, and which we hope is only temporary. Mr. Bauerkeller, the violinist of the evening, played with delightful smoothness and purity, and the Beethoven Sonata was one of the most enjoyable events of the programme. Some interesting vocal selections were given by Mr. Spengel, who, perhaps achieved his greatest successes in "Werner's Lied," a capital song by Mr. Max Mayer, and M. V. White's "Chantez, Chantez, jeune inspirée." Mr. Mayer's second concert takes place in January.

### BIRMINGHAM, October 22.

Sir Arthur Sullivan's visit to Birmingham, an event which has been looked upon with keen interest not only by the musical portion of our large community, but by all classes of men devoted to the welfare, progress, and education of this great town, has restored that *entente cordiale*, the existence of which, at the time of the festival was so seriously threatened. After his masterly address, Sir Arthur attended a reception at the Council House, given by the Mayor to the Institute of Chartered Accountants, and later on was present at a Smoking Concert, organised in his honour by the Clef Club, of which he is president. An excellent programme rendered in a musicianly and artistic style by leading local musicians had been arranged by the Clef Club Committee, the principal performers being Dr. Winn, Mr. F. Ward, Messrs. Priestley, Mr. Peacock, a young local baritone, who possesses a fine rich voice of rare *timbre*, Mr. Crosbee, Mr. Brewerton, and Mr. Langston.

The Festival Choral Society's performance of the "Redemption," on Thursday last at the Town Hall, was well attended, and augurs well for the remainder of the series. The choruses were uniformly good, their intonation and ensemble perfect, and the orchestra, under Mr. Stockley's careful direction, never played better. They had the advantage of excellent leaders in Messrs. F. Ward and Abbott and Mr. Ould as principal violoncellist. The soli were taken by Madame Dotti, Miss Morley, Mr. Henry Piercy, Mr. Brereton and Mr. Robert Grice, most valuable and artistic help being given by Mr. C. W. Perkins on the organ. Madame Dotti was suffering from a bad cold, and had, in fact, just risen from a sick bed, but in order not to disappoint the Committee she appeared. The performance as a whole reflected much credit on all concerned. A capital little chamber concert was given at the Council House on Friday during the Mayor's reception. Two artists new to Birmingham made their appearance, Miss Lena Law (contralto), and Mr. Harold Lavery (baritone). Miss Law possesses a fine rich contralto, her phrasing is perfect, her enunciation distinct. She created a most favourable impression, and was well received. Mr. Lavery's voice has a considerable range, is powerful and pleasing. He sang with much dramatic fervour "Molloy's Lighthouse Keeper." The instrumentalists were Dr. Winn (piano), Mr. F. Ward (violin), Mr. A. G. Priestly (violoncello), who afterwards took part in the Clef Club Concert. Carl Ros's opera company appear this evening for the first time this season. Their week's repertoire will include "Robert la Diable," "La Juive," "Mignon," "Carmen," "Le nozze di Figaro," and "The Bohemian Girl." Mr. Barton McGuckin, and Miss Julia Gaylord are again cast for principal parts. They have not been heard in opera in Birmingham for a considerable time.

### GLASGOW, October 23.

A large and fashionable audience attended the Queen's Rooms on Thursday evening, October 18, to witness the debut of Miss Pauline Hofmann, a young pianist, and native of this city. Miss Hofmann played with intense feeling and gave every satisfaction to those present. Her programme included: Weber's Concerto in C, first movement, Brahms's Capriccio in F minor; Beethoven's Sonata in C, op. 53, and Liszt's (a) *Soirées de Vienne* in A, and (b) *Etude*, Walderauschen. At the end of the *Etude* a magnificent laurel wreath was presented to the debutante, and Mr. Seligmann, in a few words, explained that the fellow students of Miss Hofmann, at Berlin, being unable to be present, had sent the wreath as a token of the regard and esteem in which they held her.

## SPECIAL NOTICE.

*Advertisements of Concerts, &c., will be received up to 4 p.m. on Thursdays, if addressed to the Manager, 138a, Strand, W.C. "The Musical World" is the recognised medium for advertising London, Suburban, and Provincial Concerts, and has no other address whatever for the reception of communications.*

Knighthood of the Legion of Honour, 1878. Knight Commander of Villa Viraga, 1883. Gold Medals at the principal International Exhibitions.

## JOHN BRINSMEAD &amp; SONS'

UPRIGHT IRON GRAND PIANOFORTES combine the Elegance and Convenience of the COTTAGE with the perfection of Touch, Tone, and Durability of the HORIZONTAL GRAND. Prices from 40 Guineas upwards.

JOHN BRINSMEAD AND SONS, Pianoforte Manufacturers, 18, 20, 22' WIGMORE STREET, LONDON, W. Lists free.

## THE "EMPRESS" PIANOS

ARE the best value in the market. Workmanship cannot be surpassed. Touch and tone unequalled. Professors and others are invited to inspect these beautiful instruments. Prices from 20 guineas. Ten years' guarantee with every instrument. Messrs. Chudleigh Bros., 140, Strand, London.

## WALTER BACHE SCHOLARSHIP.

It is proposed to close the Subscription List of the above in October. Intending Subscribers are requested to send their names at once to the Hon. Secretary, in order that they may be included in the Hon. Treasurer's Statement of Accounts, which will be issued as soon as possible after that date. Those who have already kindly promised donations, but have not yet paid them, will oblige by forwarding them either to the Hon. Treasurer, Mr. Alfred Littleton, 1, Berners Street, W., or to Mr. C. A. Barry, Hon. Secretary, Gloucester Lodge, Laurie Park, Sydenham;

## A BLESSING IN EVERY FAMILY.

## HOLLOWAY'S PILLS &amp; OINTMENT

These Remedies have stood the test of **FIFTY YEARS' EXPERIENCE**, and are pronounced the best medicines for family use. Tens of thousands of written testimonials bear witness to their marvellous curative properties. They are acknowledged by the whole civilised world to be of the greatest efficacy in every form of disease. Sold by all Chemists and Patent Medicine Vendors.

Manufactured only at **THOMAS HOLLOWAY'S ESTABLISHMENT, 78, NEW OXFORD STREET, LONDON.**

N.B.—Advice gratis at the above address, daily, between the hours of 11 and 3, or by letter.

## THE RIGHT HON. LORD KNUTSFORD, G.C.M.G.

Engravings from the original Portrait of Lord Knutsford, by J. F. Acret, are now being issued. Steel Line Engraving, by Harold Bourne. Artist's proof, £1 is., Enfield House Studio, Windmill Hill, Hampstead.

## Musical World Portraits.

NOVEMBER 3 - - - - - HERR WALDEMAR MEYER.

NOVEMBER 10 - - - - - MR. WILLIAM NICHOLL.

## Publishers' Announcements.

## NEW LEGITIMATE TEACHING METHOD.

## GILHAM'S KEYBOARD INSTRUCTOR.

Patented throughout the World. Price 2/6. Post Free 2/9.

HOW TO PLAY THE  
PIANO, ORGAN, OR HARMONIUM,  
In the shortest time and easiest and simplest manner.

WALTER SCOTT, 24, WARWICK LANE, LONDON,  
AND FELLING, NEWCASTLE-ON-TYNE, ENGLAND.

## Publishers' Announcements—continued.

SIMS REEVES: HIS LIFE. By Himself.

Ready Oct. 8, at all Libraries and Bookstalls,

SIMS REEVES: HIS LIFE. By Himself. 1 Vol., demy 8vo. 10s. 6d.

London: Simpkin, Marshall, and Co., and London Music Publishing Company (Limited), 54, Great Marlborough Street, W.

Positively Ready Oct. 8,

SIMS REEVES: HIS LIFE. By Himself. 1 Vol., demy 8vo. 10s. 6d.

London Music Publishing Company (Limited), 54, Great Marlborough Street, W.

## VIOLIN TUTOR.

PRACTICAL VIOLIN SCHOOL; for Home Students.

A Practical Book of Instructions and Exercises in Violin Playing, for the use of Amateurs, Self-learners, Teachers and others. By J. M. FLEMING. 1 vol., demy 4to, cloth gilt, price 7s. 6d.; also in monthly parts, 7d. "Can be heartily recommended to students who wish to lay a solid foundation for good and artistic playing."—*Musical Standard*.

London: L. UPCOTT GILL, 170, Strand, W.C.

TO COMPOSERS,—RIDGEWAY and CO., Music Publishers, 10, Argyll Street, W. undertake the REVISING, PRINTING, and PUBLISHING of Musical Works upon exceptionally low terms. The finest work in the trade. Estimates upon receipt of MSS. IMPORTANT.—Composers' Works included in Catalogue and introduced without extra charge.

## THE ART OF SINGING.

New Edition, Revised and Improved, of

## A COURSE OF STUDY AND PRACTICE FOR

## THE VOICE,

By T. WALLWORTH.

A Method as used by the Author in the Royal Academy of Music, and upon which he has cultivated the voices of his Pupils, Madame Alviaga Valleria, Mr. Iver M'Kay, and other successful Vocalists.

Full Music Size, price 7s.

London: HAMMOND & CO. (late JULIEN), 5, Vigo Street; and of the Author, at his residence, 27, Harley Street, W.

## THE VOICE.

A Complete Explanation of the Throat and its Functions in Breathing and in the Production of Voice, will be found in

## "ELOCUTION, VOICE, &amp; GESTURE."

By RUPERT GARRY.

Remedies for Clearing and Strengthening the Voice, and for the Cure of Hoarseness, Sore Throat, and other derangements of the Breathing Tubes.

"The section on the Voice is well considered and trustworthy, based as it is on the writings of authorities on the question of the Hygiene of the Vocal Organs."—STAGE.

"The Book contains many valuable hints in regard to Voice and Gesture."—VOICE (New York).

POST FREE, 1s. 2d.

London: Bemrose, 23, Old Bailey, E.C., and of the Author, at his residence, 49, Torrington Square, W.C.

## IN SIX GRADES,

Price Two Shillings each.

Under the Sanction and Approval of the Rev. Sir FREDERICK A. GORE OUSELEY, Bart., M.A., Mus. Doc., and of Sir G. A. MACFARREN, Mus. Doc.

## THE MUSICIAN:

## A GUIDE FOR PIANOFORTE STUDENTS,

By RIDLEY PRENTICE.

CONTAINS ANALYSES OF WELL-KNOWN PIECES PROGRESSIVELY ARRANGED, ENABLING THE PUPIL TO UNITE A STUDY OF MUSICAL FORM WITH THE ORDINARY PIANOFORTE PRACTICE.

**Saturday Review.**—"We are far from suggesting that there is any royal road for acquiring technical knowledge, but we are quite certain Mr. Ridley Prentice's road is in every way the pleasantest that has yet been laid before any pianoforte student."

**Academy.**—"A knowledge of form is imparted in simple and pleasant language. We heartily commend it to all who desire to understand, satisfactorily interpret, and enjoy beautiful music."

**Graphic.**—"Written with the laudable purpose of helping the pianoforte student to understand and enjoy beautiful music."

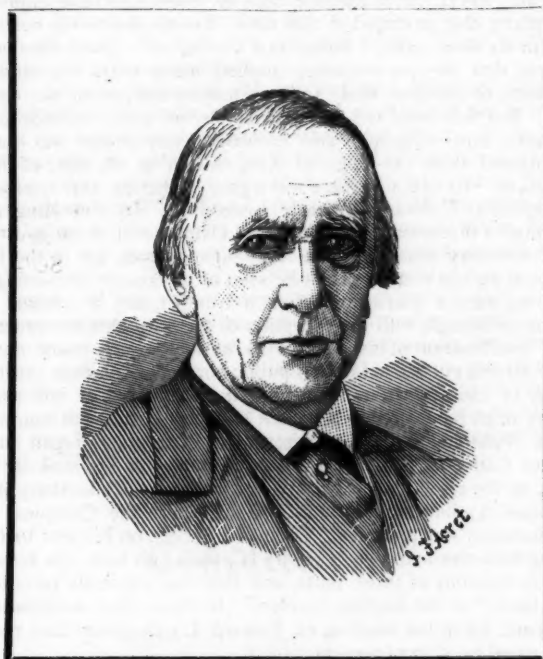
**School Board Chronicle.**—"A useful book for earnest teachers."

**Musical Review.**—"Mr. Ridley Prentice has newly developed an important though much neglected branch of the teacher's duties."

**Monthly Musical Record.**—"No more valuable" work of the kind is in existence."

W. SWANN SONNENCHEIN and CO., PATERNOSTER SQUARE;  
And all Book and Music Sellers.





(From Photographs by Messrs. Elliott & Fry, Baker Street, London, W.)

#### SIR CHARLES HALLÉ.

SIR CHARLES HALLÉ was born on April 14, 1819, at Hagen, near Elberfeldt, in which place his father was Kapellmeister. In 1835 he proceeded to Darmstadt, where he studied under Rink, and in the following year settled at Paris, remaining there for twelve years, one of the brilliant circle of artists who at that time held such a conspicuous position, amongst them being Cherubini, Liszt, and Chopin. After the revolution of 1848, Mr. Hallé left Paris for England, where he has since resided. His first public appearance was at the Covent Garden Orchestral Concerts, on May 12, 1848, when he played Beethoven's E flat Concerto. As the founder, in 1857, of the Manchester Orchestral Concerts, and on account of his connection with the Monday and Saturday Popular Concerts at St. James' Hall, Mr. Hallé has established himself as one of the most prominent conductors and pianists of our time. As a fitting recognition of his services to art, Mr. Hallé has received the honour of knighthood; and more recently has married Madame Norman-Neruda, with whom he had for many years been associated as an artist.

#### LADY HALLÉ.

(MADAME NORMAN-NERUDA.)

FOR nearly two hundred years the name of NERUDA has been honoured in the annals of art, as that of a family which has produced an almost unbroken succession of distinguished violinists. The celebrated lady who forms the subject of our sketch is the daughter of Joseph Neruda, organist of the Brünn Cathedral, in Moravia, and was born on March 21, 1840. At the age of six she appeared at a concert in Vienna, when her marvellous precocity, which shewed itself in singularly good execution and deep emotional power, excited the utmost enthusiasm. On leaving Vienna, she travelled with her family through most of the important German towns, and at length appeared in London at a Concert of the Philharmonic Society, on June 11, 1849. She then returned to the continent, and travelled for some years. In 1864 she married Ludwig Norman, a Swedish musician, and was known thereafter as Madame Norman-Neruda. She visited London again in 1869, and has since been a constant and ever-welcome visitor, playing at all the principal concerts in London and the Provinces.

### Festivals.

#### BRISTOL MUSICAL FESTIVAL.

As we briefly implied in our last report, the chief musical interest of the Festival centred round the performance, on the evening of Wednesday week, of Berlioz's dramatic symphony, "Romeo and Juliet." It is hardly necessary to recount here in detail the romantic circumstances under which this marvellous work was begun; how

Paganini, who had been present at the performance of the composer's "Symphonie Fantastique" and "Harold en Italie" at the Conservatoire in 1831, fell at Berlioz's feet in ecstatic admiration, and on the following morning sent him a cheque for 20,000 francs, in order that he might thus, being relieved from present pecuniary anxieties, be at leisure to write a new and greater work. The result was "Romeo and Juliet," to the choice of which subject Berlioz was driven not less by his admiration for Shakespeare, than by the fact that he had first seen the Miss Smithson, who afterwards became his wife, in the part of Juliet. With what wealth of imaginative passion and fecundity of

invention Berlioz has treated his noble theme, need not here be set down. Few would venture to question the wisdom of the design by which the lovers are represented only by instrumental music, and are not introduced as vocal personages in the ordinary operatic way. The work, save, perhaps, in the last numbers, abounds with examples of supreme beauty and orchestral power; the exquisite *larghetto* of the scene which is headed by the words, "Romeo alone; sadness, distant noise of the dance and the music," the succeeding *allegro*, and the marvellous skill with which the two themes are subsequently united; afford sufficient indication of the might of Berlioz's genius. Of the performance of the work it is possible on the whole to speak with satisfaction. The difficulties of the score are felt by soloists, chorus, and band alike; and it is in the highest degree to Sir Charles Hallé's credit that so excellent a rendering was possible. Of the soloists, Madame Belle Cole deserves the chief honours; her interpretation of the beautiful contralto "Strophes," "Premiers transports," was highly sympathetic. Mr. Watkin Mills and Mr. Banks, on the other hand, were somewhat dull in their respective parts, shewing but little appreciation of the meaning of their music.

The morning of Thursday was devoted to the production of Sir Arthur Sullivan's "Golden Legend." The Bristol public came together with an altogether unwonted enthusiasm to do honour to the graceful and popular work, and the performance was in every way worthy of their appreciation. Madame Albani, Mr. Lloyd, and Mr. Santley were as admirable as usual in the parts with which they are so closely identified, and Madame Belle Cole's fine voice was heard to excellent advantage in the contralto numbers. Especially tasteful and sympathetic was her rendering of the air, "Slowly, slowly, up the wall."

The evening concert was again of a miscellaneous nature, and calls only for passing comment. Its chief feature of interest was the performance by Madame Albani of the closing scene from "Tristan und Isolde," which the famous *prima donna* sang with magnificent passion and dramatic power. The performance of the "Messiah" on Friday morning brought the Festival to a close. It may not be out of place to express the regret that internal dissensions should have combined with public apathy in preventing the Festival from being a complete success. It appears that a strong feeling exists in Bristol that the local orchestra, conducted by Mr. Riseley, should be utilised, instead of being excluded by Sir Charles Hallé and his band. It would be absurd for outsiders to offer a positive opinion on the merits of the case. If Mr. Riseley be as good a conductor as he is an organist, he certainly ought to be competent for the post, as far as the duties of the actual conducting are concerned; but we do not pretend to know if he possesses the wide experience and special tact required for carrying through an important festival scheme. But all who recognise the importance to musical education of such functions, must join in hoping that before the next festival a *modus vivendi* may be found which shall unite all the opposing elements, and restore that perfect harmony and unanimity of aim which, in matters of this kind, is absolutely essential to success.

#### SIR ARTHUR SULLIVAN ON MUSIC IN ENGLAND.

Sir Arthur Sullivan delivered his address as President of the Birmingham and Midland Institute on Friday night. Sir Arthur, who was very warmly welcomed, confessed that it was with very considerable diffidence that he spoke on the subject of music, because during his whole life his business had been to make music, not talk about it. It was so easy, in an address on music, either to sink into dull platitudes or to indulge in wearisome and, to many in a general audience, incomprehensible technicalities. Among the many advances in our country in the last half century surely none had been greater than that of music. Publications and performances were now so extraordinarily multiplied that the masterpieces—not only of the old composers but of the most modern writers—were brought within the means of everyone, more so, probably than in any other country; and England had thus, so far, the chance of again assuming the position that she held many hundred years ago—of being at the head of all Europe as a musical country. She was once (as he believed the most Teutonic of German historians now allowed) a long way in advance of other nations; yet, how little was this known or

acknowledged by ourselves! So far back as the year 1230 a piece of music composed by a monk of Reading (John of Fornsete was his honoured name, and the MS. of his work was now at the British Museum) was far, far in advance, both in tunefulness and expression, of anything else produced at that time. He alluded to the celebrated glee, in six vocal parts, "Sumer is a cumen in." And they should observe that the pre-eminence implied many years (he might say centuries) of previous study and progress on the part of our countrymen. But they need not trust to implication only; records existed to prove how diligently and enthusiastically music was pursued in England from the reign of King Alfred to the time of the Reformation. In 550 A.D. there was a great gathering and competition of harpists at Conway—an early Eisteddfod. In 866 King Alfred instituted a professorship of music at Oxford, and there must have been concerted music in those Anglo-Saxon times, for in the British Museum an old picture might be seen of a concert consisting of a six-string harp, a four-string fiddle, a trumpet, and a crooked horn. Curiously enough, with the exception of the horn, this was exactly the same combination of instruments to be seen nearly every Saturday night playing outside a London public-house. Even then music had begun to exercise an influence on trade; the metal industry and joinery must have already benefited by it, for in the 10th century the monk Wulston gives a long description of a grand organ in Winchester Cathedral, and St. Dunstan, famous for his skill in metal work, at the same date fabricated an organ in Malmesbury Abbey, the pipes of which were of brass. Long before the Conquest three-part harmony was practised. Thomas à Becket, on his visit to France to negotiate the marriage of Henry II., took with him 250 boys, who sang in harmony of three parts, and this was expressly recorded to have been "in the English manner." In those days musicians were well paid, for at the wedding of Edward I.'s daughter they received 40s., equal to £20 of present money.

Joan of Arc and her tragical end seemed a long, long way back in history, and yet only thirty years after her death the first musical degree was conferred at Cambridge, and even now in all Europe none but English Universities conferred musical degrees. In the fourteenth and fifteenth centuries the English school progressed. Edwards, Redford, Shepperd, Tye, White, Johnson, and Marbecke were much in advance of any of the predecessors of Palestrina on the Continent—their equals in science, their superior in tunefulness and the common sense of "sweet reasonableness" of their music. Morley, Weekes, Wilbye, Ford, Dowland, and Orlando Gibbons, maintained the supremacy in the latter half of the sixteenth century, and for nearly 200 years England had to depend on illustrious foreigners—Handel, Haydn, Spohr, Mendelssohn, and of the Italian Opera, which exclusively occupied the attention of the fashionable classes, and, like a great car of juggernaut, overrode and crushed all efforts made on behalf of native music. This decadence was largely due to the enthusiasm with which commerce was pursued, and to the extraordinary way in which religious and political struggles, and later still practical science, absorbed English energies. We were content to buy music, and make churches, steam engines, railways, cotton mills, constitutions, anti-Corn Law Leagues, and caucuses. Now, however, the condition of things is changing—it has changed. And yet we are only at the entry of the Promised Land. Habits of mind and modes of action are still to be found which show that we have much to do before we become the musical people that we were in the remoter ages of our history. We do, indeed, love music, but it is with an inferior affection to that which we lavish on other objects of life. We have not yet ceased to talk whilst music is being performed; we still come in late to a concert, and whilst some noble and pathetic work is enchainning the attention of everyone we too often insist upon disturbing twenty or thirty people and destroying their enjoyment because we have bought seats Nos. 23, 24, and 25, and mean to have our money's worth. And if we come late, depend upon it we always go out before the concert is finished to show how thoroughly independent we are. We have a lesson to learn from both Germans and Frenchmen in this respect. Even yet, in the mind of a true Briton, business, society, politics, and sport all come before art. Art is very well. We have no objection to pay for it, and to pay well; but we can only enjoy it if it interferes with none of these pet pleasures, and in consequence it has often to suffer. Having alluded to the influence of such songs as "Auld Lang Syne," and the ballads of Dibdin, Sir Arthur continued:—Well, this was all sentiment, many might be disposed to say. Yes, but he who



refused to accept the force of sentiment on human nature was a blind fool. Many a statesman had found, and would still find, this to his cost. That the force of sentiment had been recognised they knew from the fact that certain music had been prohibited by reason of its influence. In Poland no man, woman, nor child was allowed by the Russians to sing any of their own national songs. They raised feelings dangerous to the conquerors.

He had himself witnessed the extraordinary effect of their rhythmical music on the Arabs in Egypt, more especially at the great ceremony of the departure of the Sacred Carpet for Mecca. Now, if this influence was so great, ought it not to be recognised and controlled by proper education—education, not for performance but for appreciation and understanding? After referring to the work of the Royal College of Music and the Royal Academy of Music, Sir Arthur observed that musical education played a prominent part at the Midland Institute. He read on the list of teachers names of men well known to him—their names were a guarantee that the instruction was sound. But there was one particular branch for which no professor was appointed, and with good reason, for every teacher on the staff included it in its instruction—namely, the art of listening. We wanted good listeners, rather than indifferent performers, and with that little moral axiom and warm thanks for the compliment they had paid him in being such attentive listeners he would conclude (loud applause).

## Concerts.

### CRYSTAL PALACE.

There was a little surprise in store for visitors to the Crystal Palace Concert on Saturday last, to wit, the following interesting notice prefixed to the programme:—

"THE THIRTY-THIRD ANNIVERSARY  
OF THE FIRST CRYSTAL PALACE SATURDAY CONCERT, OCTOBER 20, 1855.

It was on Saturday, October 20, 1855, that the Crystal Palace Saturday Concerts were started with the following programme:—

#### Part I. (String Band in the Music Court.)

Festival Overture	...	Leutner.
Fantasia Brilliant for Violin, on Airs from "Der Freischütz"	...	Moer.
Solo for Pianoforte, "The Chimes of England"	...	Holmes.
Pianoforte, Mr. DARLINGTON.		
Romance for Violin, Opus 50, in F	...	Beethoven.
Violin, Mr. MANNS.		
Overture, "Oberon"	...	Weber.

#### Part II. (Wind Band in the Central Transept.)

Overture, "Ruy Blas"	...	Straus.
Charivari	...	Zulehner.
Marian Redowa	...	Manns.
Overture, "Le Roi d'Yvetot"	...	Adam.

Musical Director ... AUGUST MANNS.

Similar arrangements were—according to the little Book of Programmes from which the above has been copied—continued until Saturday, December 1, when the performance took place in the North Transept, and the programme consisted of the following selection of pieces:—

Overture, "A Midsummer Night's Dream"	...	Mendelssohn.
Solo for Flute on Airs from "The Huguenots"	...	Briccialdi.
Flute, Mr. HARTMANN.		
Two Movements from the Seventh Symphony	...	Beethoven.
Overture, "William Tell"	...	Rossini.
Solo Violin, "Farewell to Switzerland"	...	Manns.
Mr. MANNS.		
Waltz, "Guirland"	...	Strauss.
A Musical Picture "Night and Morning"	...	Strauss.

Musical Director ... AUGUST MANNS.

This programme indicates that the performance of the Wind Band had been discontinued on Saturdays, and that a *trial of Symphonies* was, for the first time, ventured upon. How, from that day, the Saturday Concert scheme grew, and gradually developed into a musical institution of high importance, is now so generally known that it requires no further elucidation; but I cannot resist the temptation of pointing out the difference in the musical taste of thirty-three years ago compared with that of to-day. At that distant period the musical provision for the visitors to the Crystal Palace consisted almost entirely of such selections as are contained in the second part of the above programme of October 20, 1855. Within the last ten days, however, I have played by special request, Symphonies by Haydn, Mozart, Schubert, and Schumann, and I have also received a request for all the Symphonies by Beethoven in chronological order. This latter request has, up to date, been only so far complied with that the first five have been

performed since last Saturday, but Nos. 6, 7, and 8, and the Orchestral Movements of No. 9, will be included in the programmes of next week. The fact that this marvellous change in the musical requirements of the residents round the Crystal Palace has, to some extent at least, grown out of that little seed which was sown in the musical ground of the Palace thirty-three years ago to-day and that we can now point with pride to the possession of an Orchestra which is able to do full justice to the demand for refined performances of high class musical compositions, will, I feel sure, be sufficient excuse for my having, in the pride of my heart, referred in these lines to the *Thirty-third Anniversary of the Crystal Palace Saturday Concerts*.

AUGUST MANNS."

In the face of such facts as these it would surely be no more than an obviously legitimate application of the golden rule *Palman qui meruit ferat* were the "powers that be" to enable Mr. Manns to quote Longfellow, in the following slightly amended form:—

"Something attempted, something done  
Has earned a knight's repose."

A knight's nightly repose, *bien entendu*, for of course no one wants Mr. Manns to repose during the day, for a very, very long time to come.

It seemed a pity that a programme more typical of the good work done during so many years, had not been chosen. It was, however, interesting enough, as its subjoined scheme will show:—

Overture	...	"Preciosa"	...	Weber
Symphony	...	No. 2 in E flat (op. 35)	...	Goldmark
		First time in England.		
Air	...	"Oh, night, gentle night" (Eve)	...	Massenet
		Madame VALLERIA.		
Song	...	"I'll sing thee songs of Araby"	...	F. Clay
		Mr. Braxton Smith.		
		(His first appearance at these concerts.)		
"Concerto Romantique" for Violin and Orchestra	...		...	B. Godard
		First time at these concerts.		
		Violinist—Mr. Johannes Wolff.		
		(His first appearance at these concerts.)		
"Orchestral Introduction to 3rd act of Tannhauser"	...		...	Wagner
Canzone	...	"Mia Picciarella" (Salvator Rosa)	...	Gomes
		Madame VALLERIA.		
Violin Solos	...	(a) "Reverie"	...	Vieuxtemps
		(b) "Polonaise"	...	Weinawski
		Mr. J. WOLFF.		
Incidental music to "Merchant of Venice" with Italian				
Serenata for Tenor	...		...	Sullivan
		Mr. BRAXTON SMITH.		

Goldmark's first symphony, "A Country Wedding," is so genuine, pleasing, and deservedly popular that when, not long ago, the composer donned Wagnerian armour, and discarded his natural style for a bad imitation of the Bayreuth master's manner, judicious listeners shook their heads and—it was not important enough to grieve about—smiled. In his new symphony, heard at Dresden for the first time in public less than a year ago, not a trace of Wagner is to be found. A change of front apparently so sudden and complete would excite surprise if experience had not taught us that the opus number of a work is no safe guide to a composer's progress. We may indeed believe that Goldmark, seeing his error, has thrown Wagner overboard, but it is also not impossible that, to put it in Irish fashion, his second symphony was composed before his first. Leaving, however, such problems to the historian, let us consider the work on its own merits.

The first movement, though unfortunately too suggestive of Beethoven and Schubert (especially of the "Eroica," and "B minor" of those masters) is by far the best of the four as regards cohesion, craftsmanship and melodious charm. These qualities and its lucidity and conciseness are certain to secure for it admirers, among those whom professional duties have not rendered too exacting. The rest of the work, as far as one hearing justifies opinion, seemed lacking in unity of purpose. Thus the slow movement (in A flat minor) might very well be an elegy, a supposition favoured by the dramatic and grief-laden episode for strings which follows the plaintive principal theme. The Scherzo, (*allegro quasi presto*, six-eight time, violins *con sordini*) might be a dance of sprites and elves, but that a Trio written in the style of the old English air throws one off the scent. As to the last movement its character is happily indicated by the programme analysts who dub it a "clog dance." An attempt made to encore the scherzo may be attributed to the fact that the "old English" trio was confided to a cornet. What modern audience could resist a cornet—the instrument par excellence of an advertising age! Goldmark's "second" symphony will be heard again, for in spite of many faults it is never dull. It belongs, however, to a class of works, symphonic in form,

but not in idea, and the number of which, being on the increase, suggests that perhaps the symphony, like the "Caucasian," is "played out."

Mr. Johannes Wolff played so well that one regretted his choice of M. Godard's Concerto. It is "Romantique" in name only. In substance it is tedious, uninteresting and flimsy. Madame Valleria's contributions were warmly appreciated, and Mr. Braxton Smith made a distinctly favourable impression. His voice, though at present of high baritone rather than of tenor quality, is rich and resonant and he phrases with taste. A word must be said for the perfect playing of the orchestra in the Tannhauser piece, but it was at its best all through the concert, and what that means no reader of the *Musical World* needs telling.

#### ROYAL COLLEGE OF MUSIC.

At the concert given at the Royal College on Thursday of last week, an excellent programme was most admirably performed. Its most important number, the Brahms's second sextet in G minor, was played in a manner with which little fault could be found. The repertory of modern chamber music includes no work more difficult of adequate interpretation than this, and the students are to be cordially congratulated on a rendering most creditable whether regard as an example of style or of technique. The idyllic charm of the opening movement, the graceful *scherzo allegretto* with its bustling trio, the lovely *adagio*, and the romantically beautiful finale were played with an intelligence which spoke volumes for the careful artistic training of the performers. Mr. Chapman gave Beethoven's sonata "Les Adieux" with a fair measure of success, but we do him no injustice in saying that only ripened powers can cope with this most exacting work.

Mention should also be made of Mr. Hobday's performance of an *Elegié*, for viola, by Viextemps, in which he displayed a good tone, accurate intonation, and correct phrasing. Miss Hoskins, who possesses a soprano voice of excellent quality and sympathetic *timbre*, sang with great charm.

#### GRESHAM HALL, BRIXTON.

Miss Alice Patten held her second annual concert on Monday evening at the Gresham Hall, Brixton, when the only drawback to the success of the evening was the fact that the fair *beneficiaire* was suffering from a severe cold, and could not sing the pieces allotted to her. Amongst those who appeared, favourable mention must be made of Madame Florence Winn, who sang a new song by Roedel, entitled "Who was It" with much archness. Miss Maud Cameron, Mr. Robert Hilton and Mr. Charles Chilley; whilst a clarinet solo by Mr. G. A. Clinton was extremely well rendered. The hall was crowded.

#### "JUDAS MACCABEUS" AT HOVINGHAM.

The Hovingham Musical Festival, on 16th and 17th inst., which was a great success, concluded with the "Judas Maccabeus." The principals engaged were Misses Eleanor Rees, contralto, Agnes Wilson, and Gertrude Aylward, sopranos, Messrs. Frangeon Davies, baritone, and Braxton Smith, tenor; Messrs. Sutton and Eckener, violin, Emil Kreuz, viola, W. T. Barker, harp, Vivian and Chapman, flute; conductor, Rev. Canon Hudson.

#### RUSSIAN OPERA

The long-deferred performance of Rubinstein's "Demon" took place at the Jodrell (late Novelty) Theatre on Monday. A willing, if not always discreet, orchestra had been engaged; the chorus was competent, and the conductor, Signor Truffi, brought energy and an evident familiarity with his task to bear on its fulfilment. With regard to the principal artists, whilst it would obviously be unreasonable to look for stars of the first magnitude in performances given at theatre prices, the standard is so far above mediocrity, that leniency is hardly needed, and, in the case of Mr. Winogradow, the representative of the title *rôle*, would be impertinent. There should be a golden future in store for this young artist, if success be governed by the fitness of things.

With regard to the work itself, our readers need scarcely be reminded that its performance at Covent Garden in 1881 was a mere *succès d'estime*, due, more than anything, to the personal popularity

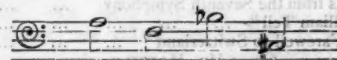
of its composer, who conducted. We cannot say that a second hearing, after seven years' interval, gives us cause for complaint against those responsible for the shelving. "The Demon" is too sombre and earnest to appeal successfully to the frivolous portion of our public; while those prepared for the reception of serious works are far too critical and exacting to be satisfied with it, whether regarded from a musical or from a dramatic point of view. It is singular that Rubinstein, in whose chamber-music beautiful and ear-haunting themes are so plentiful, should have written an opera distinguished, musically, by paucity of ideas—ideas, that is, which, having a recognisable individuality, may be called themes, and the development of which constitutes, of course, a great part of the musical interest, whether regarded as music *per se*, or as helping to elucidate and unify the emotional progress of the drama. Music, no doubt, is an emotional language, but a continuous flow of emotional utterance, however powerful and truthful, is not *art* until it has found its expression by moulding for itself a musical form, possessing either characteristic or plastic beauty. Whether such forms be afterwards used for the elaboration of a continuous musical web, as with Wagner, or for the construction of arias, cavatinas, &c., matters nothing—the initial requirement for work which is to be musically interesting is a theme or themes, heard either in the orchestra or on the stage. It goes without saying that there are a few passages which the ear may retain, even in "The Demon"; but these, for the most part, belong to airs and choruses in which a *couleur locale* is sought. The pretty ballet music was unfortunately omitted on Monday, and the deficiency we have pointed out was thus more glaring.

Dramatically "The Demon" is most irritating. It suggests so much, that one fancies none but a bungler could have missed the production of a masterpiece of power and significance. The devil, sick of evil-doing, yearns for a woman's love. Think of the possibilities latent in this magnificent conception, and then compare with them the puerile, dull and mechanical libretto of Rubinstein's "Demon!" Turn we from the disappointing work to its interpretation. We have already spoken of the baritone, Mr. Winogradow, to whom, as the Demon, the honours of the evening fell. His voice, a powerful but mellow baritone of extensive range, was used with great tact, since the fire and intensity displayed were always and obviously well under control, thus suggesting a measure of strength admirably in keeping with the character. Mdle. Wieber, as the persecuted heroine, was sympathetic and sang with considerable charm. The small part of the Prince—a mere puppet—was agreeably sung by Mr. Jumaschew, and Mdle. Ivanowa, Mdle. Gordiewa, Mr. Weisschoff, and Mr. Liarow, in smaller parts, gave satisfaction. It is to be regretted that our visitors did not commence their campaign with an opera altogether new to Londoners. They have several such in their *repertoire*, and yet they threaten "Traviata" and "Rigoletto!" *Que diable vont-ils faire dans cette galère?*

### Correspondence.

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—Can any of your readers inform me through the medium of your paper why the following passage should have been used by Bach, Handel, and Mozart:—

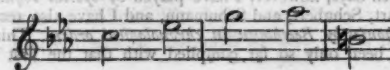


Bach uses it as the subject of his fugue in A minor (No. 20 of the second book of the "48"); Handel as the theme of the chorus "And with his stripes," in the "Messiah;" and Mozart as the subject of the Kyrie in his Requiem.

I should like to know also whether there are instances of the use of this subject by composers of earlier or of later date than the above named.—Yours obediently,

Esher, Surrey. J. E. ADKINS.

[The above subject has much in common with that given to Bach by Frederick the Great as a test of his improvising power—





afterwards used by the master in his "Musical Sacrifice." This and many other striking and easily recognisable groups of notes appear to have been regarded by composers as common property. Numerous instances of the practice are given in Mr. Rockstro's admirable article "Subject," in Sir George Grove's Dictionary of Music. The interest, in fugues, being due less to the subject itself than to the counterpoints extracted from and added to it, composers would naturally take pride in occasionally treating a theme which had already done duty, either in mere unconscious emulation, or by way of enabling comparisons to be made, or because perceiving in such themes possibilities as yet unrevealed.

The practice is, however, by no means confined to the subjects of fugues. How far it is admissible in freer forms without justifying a charge of plagiarism is a very delicate question upon which much might be said, and upon which we shall be glad to receive letters from those who have made a study of that much neglected science, Musical Ethics. ED. M. W.]

### STUDENTS AS TEACHERS.

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR,—I will endeavour to reply to "L's" letter this time so clearly that not even *he* will be in danger of misunderstanding my meaning.

Now, music is not a mere *trade*, with its "Trades Union" protections and such like, therefore a pupil of any of the principal colleges, whether a paying-student or a scholar, has as much right to teach as "L" and his friends. If he, the paying-student or scholar, be competent, he will be successful; if not (and in this case he will be disobeying the rules of the College) he will certainly not be successful.

On the other hand, if "L," and others who entertain his ideas, are thorough musicians, in the literal sense of the word, they themselves will be successful, and of course need not fear competition from any incompetent persons. But if they are only "musicians" or "professionals" in the lower meaning of these words (here I hope "L" can understand me) and try to make believe that they are competent teachers, they will necessarily be ousted by those who *are* able to teach, whether *present* or past, *paying*-students or scholars of the principal academies.

By-the-by, many of the paying-students as well as scholars of the R.C.M. hold the diplomas of F.C.O. and A.C.O. What has "L" to say to this? He will surely not raise his voice against that great and grand institution—the College of Organists—for granting diplomas to students when "merely pupils and not scholars" (using "L's" words), of the Royal College, or other colleges?—I remain, yours faithfully,  
SCHOLAR.

### HEADING THE POLL BY 212 VOTES.

(From *Modern Truth*.)

"THE great success and popularity of an article has now been confirmed by a Post Card Competition inaugurated by that old, well-known, popular, and influential paper, *The Chemist and Druggist*, a copy of which reaches each week nearly, if not quite, every dealer in medicine in the United Kingdom and the Colonies, besides having a circulation on the Continent and in the United States. The publishers of this paper recently conceived the idea of ascertaining from the Trade the most popular preparation for outward application now being manufactured and sold. With this object in view, they invited a Post Card Competition, each dealer to name on said post card the preparation for outward application which was most popular with his customers.

St. Jacobs Oil	...	...	...	...	384
Elliman's Embrocation	...	...	...	...	172
Holloway's Ointment	...	...	...	...	32
Allcock's Porous Plasters	...	...	...	...	19
Bow's Liniment	...	...	...	...	7
Perry Davis's Pain Killer	...	...	...	...	7
Vaseline	...	...	...	...	4
Cuticura	...	...	...	...	2

while eight other outward applications had one vote each.

It will thus be seen that St. Jacobs Oil was named by 384 different dealers as being the most popular remedy sold for outward application, leaving 251 (less than half), to be divided among fifteen other remedies; showing conclusively, if further evidence were wanted, that St. Jacobs Oil to-day, stands pre-eminent among all other proprietary medicines for outward application. In fact the sales of St. Jacobs Oil are more than double those of any other proprietary medicine in the world, and ten times greater than those of all other liniments and embrocations.

This wonderful success rests on the solid foundation of merit (acknowledged everywhere) which St. Jacobs Oil possesses, combined with systematic, original, and dignified advertising, which has always characterised the announcements of the proprietors. It is advertised only for such ailments as it will cure, and hence it possesses the confidence of all classes of people, and has become a household word in every civilised country.

The great success and popularity of St. Jacobs Oil has become the subject of comment by almost the entire press of the country; in many instances the leading articles of large and influential papers have been devoted to the details of what seem to be almost magical cures effected by the use of St. Jacobs Oil in local cases, coming under the immediate attention of the publishers. St. Jacobs Oil is endorsed by Statesmen, Judges, the Clergy, the Medical Profession, as well as by people in every walk of life.

The curative powers of St. Jacobs Oil are simply marvellous. It is wholly an outward application. It conquers pain quickly and surely. It acts like magic. It penetrates to the seat of the disease. It cures even when everything else has failed. It has cured thousands of cases of rheumatism and neuralgia which had resisted treatment for the greater part of a lifetime. It has cured people who have been crippled with pain for more than twenty years. After the most thorough and practical test, St. Jacobs Oil has received Six Gold Medals at different International Exhibitions for its marvellous power to conquer pain. It is used extensively in the leading Hospitals and Dispensaries of the metropolis and provincial cities, and also on board Her Majesty's Troopships and the Cunard Steamship Company's Fleet. Put up in white wrappers for human use (the Oil is also sold in yellow wrappers with such ingredients added as are particularly adapted for use on horses, cattle, and dogs), price 2s. 6d. per bottle, of all dealers in medicine throughout the world, or sent post free by the proprietors, The Charles A. Vogeler Company, 45, Farringdon Road, London, E.C.

If there should be any of our readers who have never used St. Jacobs Oil, we most strongly advise them to secure a supply in case it should be required. We believe that it is the most valued, and possesses the greatest merit of any preparation for outward application ever offered to the public."

## ADVANCES

ARRANGED on LIFE POLICIES, REVERSIONS, ANNUITIES, SETTLED INCOMES, and every kind of negotiable SECURITY.

## BILLS DISCOUNTED.

W. AUSTIN & CO., BANK CHAMBERS, 44, HAMMERSMITH ROAD, KENSINGTON, W.

# THE TRINIDAD Cocoa and Chocolate Company,

Offices and Show Rooms: 35, Walbrook, London. E.C.

Works: Queen's Road, Battersea London, S.W.

Manufacturers of all kinds of COCOA and CHOCOLATE for the Wholesale and Retail Trades

PRICE LISTS ON APPLICATION.

## DR. STOLBERG'S VOICE LOZENCE.

For sore throat, hoarseness, and relaxed throat, also for improving the voice.

### FOR SINGING AND SPEAKING

Without fatiguing the voice. Celebrated in every town in Europe, India, America and the Colonies. Testimonials from Patti, Trebelli, Patey, Santley, and the most eminent medical men.

Sold in boxes, 1s. 1½d. and 2s. 9d.; also in bottles for abroad.

MUSIC STRINGS—WHOLESALE & RETAIL.

J. P. GUIYER & CO.,

Manufacturers and Importers of all kinds of Strings.

FOR  
VIOLIN, VIOLA, CELLO, DOUBLE BASS, HARP,

ZITHER, GUITAR, BANJO,

Have always in STOCK the Largest ASSORTMENT of any House in the World.

6, GOLDEN SQUARE, W.

## Vins de Champagne

ARTHUR ROEDERER, Reims.

MAISON FONDÉE 1876.

**SODEN MINERAL PASTILLES.**

FOR  
THROAT  
IRRITATION  
COUGHS  
& COLDS.

SPECIALY  
RECOMMENDED  
BY

“9, HARLEY STREET,  
“I regard them as extremely valuable in obstinate  
Catarrhal affections of the Throat.”  
MORELL M. KENZIE, M.D.  
P. H. Chem. 2's 7s 7d. or 18 8s 6d. from 10 Dyer's Bldg. H. Boro.

FOR  
BRONCHITIS  
ASTHMA  
& CATARRHAL  
AFFECTIONS.

WHOSE  
TESTIMONIAL  
IS WITH EACH BOX.

*For Morell Mackenzie*

## NEWSPAPER ADVERTISING

For a cheque for £5 we will print a ten-line advertisement in Two Million copies of leading English Papers. This is at the rate of less than One Penny each 1,000 Circulation! The advertisement will appear in but a single issue of any paper, and consequently will be placed before Two Million different newspaper purchasers—or Ten Million Readers, if it is true, as it is sometimes stated, that every newspaper is looked at by five persons on an average. Ten lines will take about eighty ordinary words. Address with copy of advertisement and cheque, or send Sixpence for SELL'S illustrated books on advertising. H. SELL, SELL'S ADVERTISING AGENCY, LTD., 107 & 108 FLEET STREET LONDON E.C.

ESTABLISHED THREE QUARTERS OF A CENTURY.

A. S. MALLETT, ALLEN & CO.,

CONTRACTORS TO  
HER MAJESTY'S STATIONERY OFFICE,

Type Music Printers,

LITHOGRAPHERS, &c.

PORTRAITS.

(Speciality.)

POSTERS.

WINDOW BILLS.

BOOKS.

CATALOGUES

STATIONERY.

SHOW CARDS.

PLANS, &c., &c.

68 & 70, WARDOUR ST., LONDON, W.

TELEGRAPHIC ADDRESS—"ASMAL, LONDON."

CASSON'S

PATENT

## Organ=Building System.

SEPARATE Pedal Organs for each Manual. Expressive and controllable Pedal Basses. Perfect control of all Couplers. Reduction of number of Claviers without loss of efficiency, &c., &c. See testimonials from

Mr. W. T. BEST.

Rev. Sir F. A. GORE OUSELEY, Bart.

Dr. SPARK.

Dr. J. C. BRIDGE, M.A.

Dr. E. W. TAYLOR, F.C.O.

The Late Mr. J. STIMPSON.

Mr. R. BARTHOLOMEW.

Mr. J. HEYWOOD, Birmingham.

Mr. G. A. AUDSLEY, F.R.I.B.A.

Mr. A. J. HIPKINS, F.S.A.

&c., &c.

Apply to the Secretary—

CASSON'S PATENT ORGAN COMPANY, LIMITED,  
DENBIGH.

### ORGANISTS AND ORGAN STUDENTS.

You are kindly requested to write for Ainsworth's "New Patent Organ Pedal Combination List." Ainsworth's "New Patent" is perfectly unique and may be combined easily with any Piano. It is the only one which may be safely combined with any Piano without deteriorating the instrument. Having put down at my works two engines and machinery of the most desirable kind, I am now supplying my goods at a price which enables every organist and organ student to have always ready for use in his Studio an

### ORGAN PEDAL PIANO.

AFFORDING PERFECTLY UNIQUE PEDAL PRACTICE.

34, Sheen Park, Richmond.

DEAR SIR,—I have deferred writing to comment upon your Pedals and Action now attached to my pianoforte until I could satisfy myself of their utility and efficiency. I can now conscientiously say that they more than fulfil all my anticipations. Although I am no carpenter, aided by your lucid diagram I had but little difficulty in attaching them myself, and it is impossible to over-estimate the comfort they give to me, or to conceive the saving of time one experiences in one's own room.—Believe me, yours truly,

To Mr. Ainsworth.

BURNHAM-HORNER, F.R. Hist. S.

DEAR SIR,—It gives me great pleasure to bear testimony to the perfection of your invention. I am more than satisfied with your Patent Action and Organ Pedals, and consider them worth double the money. Organists and Organ student who desire to improve in the Art of Pedalling, which is so essential to a good organist, will do well to procure a set. I have seen no Action half so effective, and one can sit at the piano and play, "Fixed in his everlasting seat," or any other organ music or organ arrangement, with the greatest pleasure. The touch of pedals could not be better, and the action is, as you say, "Absolutely free from annoyances." They cannot be too highly recommended, as by their use, rapid progress is certain.—Believe me, sincerely yours,

I. B. THORNTON,  
Organist, Birstall, Leeds.  
Cologne, July 16th, 1886.

MY DEAR SIR,—I have much pleasure in informing you that your Pedals have given the fullest satisfaction. I have them combined with my practice piano. Many of my musical friends who have seen them, as well as my organ pupils, are quite delighted with them; and I must acknowledge that I have never met with any Pedals so noiseless and pleasant to play upon as yours. The Action I consider durable, and of very good workmanship. Every organist who desires to perfect his playing will welcome your invention. I can recommend your goods in every respect.—Yours truly,

HERR J. RODENKIRCHEN.

To John Ainsworth, Esq.

Organist, The Cathedral, Cologne, Germany.

TOOLS.—In order to facilitate the attachment, a complete set of tools are sent (four in number), each one marked for its particular use. By the use of these tools, and following carefully the directions, ANY ONE can make a really good attachment.

On receipt of Trade or Professional Card, you will receive List, with Liberal Terms.

AINSWORTH PATENT ORGAN COMBINATION WORKS,  
BRINSCALL, CHORLEY.



# ASCHERBERG PIANOS.

---

"I only perform an act of justice when I ascribe my successes to a great extent to the excellent Instruments from your factory, on which I was favoured to play before the public. Remain convinced that I shall at all times and everywhere give preference to your Pianos over all others, and accept the assurance of my unbounded esteem.

Respectfully,

VLADIMIR VON PACHMANN."

---

Ascherberg Piano Depot,

211, REGENT STREET, W.

---

# Pear's Soap



"THE SHAVER'S DELIGHT."

**12** MONTHS **LUXURY** FOR **12** PENCE  
 [a shilling shaving stick lasts a year.]

Printed by A. S. MALLETT, ALLEN & CO., London, and Published by WILLIAM PEARCE, at 138a, Strand, W.C., to which address all communications must be sent.